

CONCERT PROGRAM

Friday, September 30, 2016, 8:00pm

Saturday, October 1, 2016, 8:00pm

David Robertson, conductor

Leila Josefowicz, violin

JOHN ADAMS Violin Concerto (1993)
(b. 1947)

♩ = 78—

Chaconne: Body through which the dream flows

Toccare

Leila Josefowicz, violin

INTERMISSION

BEETHOVEN Symphony No. 3 in E-flat major, op. 55, “Eroica” (1803)
(1770-1827)

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors Orchestral Series.

These concerts are presented by Thompson Coburn LLP.

These concerts are underwritten in part by New Music USA.

David Robertson is the Beofor Music Director and Conductor.

Leila Josefowicz is the Sid and Jean Grossman Guest Artist.

The concert of Friday, September 30, is underwritten in part by a generous gift from Rex and Jeanne Sinquefield.

The concert of Saturday, October 1, is underwritten in part by a generous gift from Mrs. Solon Gershman.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of the Delmar Gardens Family, and are located at the Customer Service table in the foyer.

CONCERT CALENDAR

For tickets call 314-534-1700, visit stlsymphony.org, or use the STL Symphony free mobile app available on iTunes or android.

JENNIFER FRANK



Jennifer Koh

ALL-MOZART: Fri, Oct 7, 10:30am | Sat, Oct 8, 8:00pm

Nicholas McGegan, conductor; Jennifer Koh, violin

MOZART Symphony No. 31, K. 297, "Paris"

MOZART Violin Concerto No. 1, K. 207

MOZART Serenade No. 9, K. 320, "Posthorn"



Prince

TRIBUTE TO PRINCE: Sun, Oct 9, 7:00pm

Brent Havens, conductor

The world premiere of *Tribute to Prince* will be a symphonic celebration of one of the greatest music-makers of our time.

SAM CANNETT-CARRE, HYPERION RECORDS



Alban Gerhardt

DVOŘÁK CELLO CONCERTO: Fri, Oct 14, 8:00pm Sat, Oct 15, 8:00pm | Sun, Oct 16, 3:00pm

Hannu Lintu conductor; Alban Gerhardt, cello

LUTOSŁAWSKI *Chain 3*

DVOŘÁK Cello Concerto

STRAVINSKY *Petrushka*

CHRISTIAN STEINER



Orli Shaham

SYMPHONIC DANCES: Fri, Oct 21, 8:00pm Sat, Oct 22, 8:00pm | Sun, Oct 23, 3:00pm

Cristian Macelaru, conductor; Orli Shaham, piano

BALAKIREV *Islamey*

BEETHOVEN Piano Concerto No. 4

RACHMANINOFF *Symphonic Dances*

Presented by the Thomas A. Kooyumjian Family Foundation

LYRICAL AND HEROIC

BY PAUL SCHIAVO

TIMELINKS

1803

BEETHOVEN

Symphony No. 3 in E-flat major, op. 55, "Eroica"
French Emperor Napoleon helps fund European wars of conquest with sale of Louisiana Territory to U.S.

1993

JOHN ADAMS

Violin Concerto
Bill Clinton inaugurated as 42nd U.S. President

The compositions performed during this evening's concert represent two distinct modes of musical expression, the lyrical and heroic. The former is older and more fundamental. Singing melody, the essence of lyricism, is a primal human impulse, one we find in a mother's lullaby, in liturgical chants, and in children's songs the world over. In much more sophisticated form, it is also the heart of John Adams's Violin Concerto, in which the solo instrument spins long melodic lines nearly throughout its entire duration.

Music of heroic character is a more recent development. We can trace its genesis in instrumental music to Beethoven's Third Symphony, which the composer subtitled *Sinfonia eroica*, or "Heroic Symphony." While reflecting the spirit of its time, the early 19th century, this composition also exerted a deep and lasting influence on succeeding generations of musicians, many of whom—Brahms, Tchaikovsky, Bruckner, and Mahler, for example—followed Beethoven's lead and wrote heroic symphonies of their own.

Of course, the foregoing characterizations of these two pieces are quite general, and closer consideration yields a more complex picture. Every concerto implies a heroic scenario, with a single instrumentalist standing apart from the orchestra and performing challenging feats of virtuosity. And heroic symphonies, too, entail lyrical expression, as we hear especially in the second movement of Beethoven's "Eroica." Lyrical and heroic qualities inform both works we hear, only in different degrees.

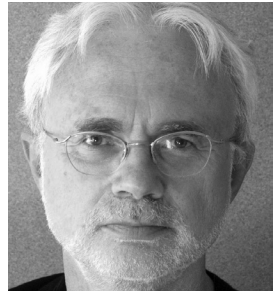
JOHN ADAMS
Violin Concerto

BEYOND MINIMALISM AND MODERNISM The music of John Adams has become a familiar part of the St. Louis Symphony's concert offerings. During the past two decades, and especially during David Robertson's tenure as Music Director, the orchestra has presented many works by this American composer. In March the Symphony will perform Adams's oratorio *The Gospel According to the Other Mary* here and in New York, at Carnegie Hall.

Adams first gained prominence in the late 1970s, when he began working with the minimalist technique of layering brief, pulsating motifs to create glistening musical surfaces that changed slowly over time. Adapting that technique to orchestral composition, he helped bring minimalism out of realm of percussion and electronic keyboard ensembles (where it resided in the early works of Steve Reich, Terry Riley, and Philip Glass, the style's pioneers) and into the concert hall.

Since the mid-1980s, Adams's music has evolved steadily. The composer has expanded his harmonic palette, his range of expressive gestures, and his sense of musical scale in a series of large orchestral pieces, operas, and other works. This music reflects the post-modernist spirit of our time by drawing on different musical traditions: the expansive sonic architecture of the Romantic masters, the harmonic sophistication of the 20th century, the rhythmic drive and momentum of American popular music, the shimmering textures of the so-called "minimalist" school, and the delight in new discoveries that has always characterized the American avant-garde. Adams has received a Pulitzer Prize and the prestigious Grawemeyer Prize for the Violin Concerto you hear this evening, and the distinction of being the most frequently performed of living American composers.

HYPERMELODY Written in 1993, Adams's Violin Concerto marked a significant advance in the evolution of the composer's style. During the 1980s, Adams explained, "my compositional



Born

February 15, 1947. Worcester, Massachusetts

Now Resides

Berkeley, California

First Performance

January 19, 1994, in St. Paul, Minnesota, Jorja Fleezanis was the violin soloist with the Minnesota Orchestra, conducted by Edo de Waart

STL Symphony Premiere

This week

Scoring

solo violin
2 flutes
2 piccolos
2 oboes
English horn
2 clarinets
bass clarinet
2 bassoons
2 horns
trumpet
timpani
percussion
2 synthesizers
strings

Performance Time

approximately 33 minutes

language was principally one of massed sonorities riding on great rippling waves of energy. Harmony and rhythm were the driving forces in my music of that decade; melody was almost non-existent.” That changed with the Violin Concerto. “As if to compensate for years of neglecting the ‘singing line,’” Adams notes, “the Violin Concerto emerged as an almost implacably melodic piece—an example of ‘hypermelody’.”

Adams deliberately cast the piece in the traditional concerto design of three movements, the “Platonic model,” as he conceives it. The composer describes the first movement as “a long, extended rhapsody for the soloist, a free, fantastical ‘endless melody’ over [a] regularly pulsing staircase of upwardly rising orchestral motifs.” Again observing traditional concerto format, Adams includes a cadenza for the violin near the end of the movement. That soliloquy has the effect of slowing and calming the previously very animated music, initiating a transition to the more contemplative second movement.

The central portion of the concerto takes the form of a chaconne, music based on a short, repeating bass-line theme. Above the recurring bass theme and its attendant harmonies, the violin “floats like a disembodied spirit,” the composer observes. The relationship of orchestra to soloist is reflected in the second part of the movement’s title, “Body through which the dream flows,” a quotation from the poetry of another American artist who has made a home in Berkeley, Robert Haas.

The finale is a variant of another old compositional format, the toccata, which entails music of virtuosic and highly rhythmic character. Here long stretches of rapid figuration recall both the *moto perpetuo* finales of some 19th- and early 20th-century violin concertos, as well as the minimalist idiom from which Adams’s music has sprung. But the varied developments—which include references to fiddling and other vernacular styles and the colorful orchestration are typical of Adams’s work.



Leila Josefowicz

LUDWIG VAN BEETHOVEN

Symphony No. 3 in E-flat major, op. 55, “Eroica”

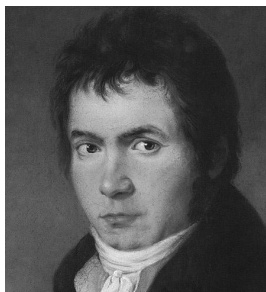
REVOLUTIONARY MUSIC, REVOLUTIONARY TIMES

With his “Heroic” Symphony completed in 1803, Beethoven brought into being a new musical genre, the Romantic symphony. Beethoven’s first two symphonies had extended the classical procedures of Mozart and Haydn, and the composer, now in his early 30s, might well have continued writing in that vein.

But the world of the nascent 19th century was not the same one in which Beethoven’s illustrious predecessors had lived and worked. The aristocracy that had presided over music-making and most everything else in Europe since the end of the Renaissance was under siege both politically and intellectually. Revolutions in America and France had turned the theories of the Enlightenment into reality, and a heady sense of freedom and new possibilities was in the air throughout the continent. It was a time of idealism and, in a broad sense, of heroism.

Beethoven was strongly affected by these new currents. He applauded the French Revolution and remained an ardent democrat throughout his life. Numerous anecdotes recount his refusal to defer to members of the nobility, even those who were his patrons. It is not surprising, therefore, that he should have planned a work portraying a popular hero, Napoleon Bonaparte, which was his original intention in writing his Third Symphony. (We must recall that when the composer began work on this piece, early in 1803, the general and First Consul was widely perceived as the defender of the French Revolution and an embodiment of a new and hopeful political order. Napoleon the autocratic Emperor and scourge of Europe was still a thing of the future.)

Nor is it startling that Beethoven’s expansive spirit should have outgrown the comparatively restrained musical forms and language of the previous generation. By the turn of the century, the composer had begun moving toward larger, more potent modes of expression. His Third Piano Concerto and, to some extent, his Second Symphony seem to be pushing against the limits

**Born**

December 16, 1770, Bonn

Died

March 26, 1827, Vienna

First Performance

April 7, 1805, in Vienna, the composer conducted an orchestra assembled especially for the concert

STL Symphony Premiere

March 4, 1909, Max Zach conducted

Most Recent STL Symphony Performance

January 25, 2014, David Robertson conducted

Scoring

2 flutes
2 oboes
2 clarinets
2 bassoons
3 horns
2 trumpets
timpani
strings

Performance Time

approximately 47 minutes

of their classical models. These pieces, however, hardly foretold the extraordinary leap taken in the “Eroica” Symphony. Its length alone, nearly twice that of most Mozart or Haydn symphonies, far exceeded any orchestral composition yet attempted. Even so, it was not so much its outer dimensions as its inner life, its tremendous power and propulsive drive, that placed the “Eroica” Symphony beyond the pale of the comparatively modest music of the 18th century.

UNPRECEDENTED MUSICAL DRAMA Those qualities pervade the long opening movement, whose dramatic intensity was unprecedented in symphonic composition and remains rarely, if ever, equaled two centuries and more later. They are present as well, though in different forms, in the music that follows. The funeral march that forms the second movement still sends chills down the spine, its consoling central episode notwithstanding. The ensuing scherzo gives us a nimble, dance-like movement with a horn-call Trio, or contrasting central section.

Following an initial flourish, the finale begins as a set of variations on a theme presented by the oboe and endorsed, phrase for phrase, by the orchestra. This was a favorite tune of Beethoven’s. He had used it previously in his ballet *The Creatures of Prometheus*, as well as for the subject for a set of piano variations, op. 35. But although Beethoven always favored the theme-and-variations procedure and worked it masterfully, his inventiveness now proves too great for its comparatively confined architecture. After its statement by the oboe and orchestra, the subject spills out of the strict variation format into fugal and other developments, concluding with a rousing coda.

Beethoven maintained that this was his finest symphony, and while it is difficult to choose among his works in this genre, there is reason to agree. Nowhere, even in his Ninth Symphony, was the composer more successful in welding a wide array of thematic ideas into a cohesive whole, in developing those ideas to fill out an expansive musical frame, or in extracting from them an arresting musical drama. From this point of view, the well-known account of how the composer angrily changed the title of his score from *Buonaparte* to the anonymous *Sinfonia eroica* (“Heroic Symphony”) after learning that Napoleon had declared himself Emperor hardly bears retelling. Today, the connection between this music and the Corsican general is not particularly apparent. Like all art, the Third Symphony really tells us of the artist who conceived it. Beethoven himself, who overcame the adversity of his growing deafness to compose the work, deserves consideration as the heroic figure to which its title alludes.

FROM THE STAGE

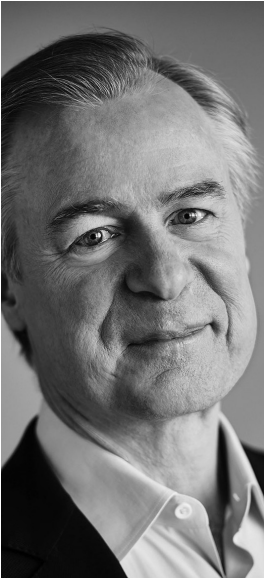
Shannon Wood, Principal Timpani, on Beethoven's Symphony No. 3, "Eroica": "Of the Beethoven symphonies this is one of my favorites to play. It is such a rigorous symphony with many exciting and special moments. The second movement, for example, the funeral march—it's such an intimate staging within which he explores grief, solitude, loneliness. You don't even feel it's a specific person being mourned—something else has died. Beethoven uses the timpani like a third trumpet. I play triplets, not unlike the trumpet figure in Mahler Five.

"Beethoven has the timpani playing all the time. Even with rhythmic passages in the strings he would use the timpani to underline those passages and give them clarity. For other composers, later in the Romantic period, the timpani are sparse—used to underline or underscore a moment, and then it is utilized for color or emphasis—a continuous basso instrument giving rhythmic texture.

"With Beethoven the timpani are more soloistic and musical. In Mozart's and Haydn's symphonies the timpani are used throughout but strictly as accompaniment, rarely do they stand out. Beethoven took the instrument and gave it new color, composing these solo moments that are so artful."



Shannon Wood



David Robertson and the STL Symphony tour Spain in February 2017.

DAVID ROBERTSON

BEFOR MUSIC DIRECTOR AND CONDUCTOR

David Robertson is one of today's most sought-after conductors. Robertson is celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator whose passionate and compelling advocacy for the art form is widely recognized. With an extensive orchestral and operatic repertoire that spans from the classical to the avant-garde, Robertson has forged close relationships with major orchestras around the world through his exhilarating music-making and stimulating ideas. This marks Robertson's 12th season as Music Director of the storied 137-year-old St. Louis Symphony. He also serves as Chief Conductor and Artistic Director of the Sydney Symphony Orchestra in Australia.

As Music Director of the St. Louis Symphony, Robertson has solidified the orchestra's standing as one of the nation's most enduring and innovative. Robertson's established relationships with artists and composers is deeply rooted, and is evidenced by the STL Symphony's strong relationship with composer John Adams. Their 2014 release of *City Noir* (Nonesuch Records)—comprising works by Adams performed by the STL Symphony with Robertson—won the Grammy Award for Best Orchestral Performance. Adams's violin symphony, *Scheherazade.2*, performed by Leila Josefowicz with Robertson leading the STL Symphony, was released on September 30, 2016 on Nonesuch.

Highlights of Robertson's 2016-17 season with the STL Symphony include a Carnegie Hall performance of Adams's *The Gospel According to the Other Mary* as part of a celebration of the composer's 70th birthday. Robertson and the Symphony will be holding a season-long celebration of Adams, highlighted by Josefowicz's performance of the composer's Violin Concerto this weekend. This performance will also be recorded by Nonesuch, and combined with *Scheherazade.2* will offer two of Adams's most significant works for solo violin and orchestra, scheduled for release in 2017.

LEILA JOSEFOWICZ

SID AND JEAN GROSSMAN GUEST ARTIST

Leila Josefowicz's passionate advocacy of contemporary music for the violin is reflected in her diverse programs and enthusiasm to perform new works. She frequently collaborates with leading composers and works with orchestras and conductors at the highest level around the world. In 2008 she was awarded a prestigious MacArthur Fellowship, joining prominent scientists, writers, and musicians who have made unique contributions to contemporary life.

Highlights of Josefowicz's 2016-17 season include engagements with the Berliner Philharmoniker, Tonhalle-Orchester Zurich, Royal Flemish Philharmonic, and the Helsinki Philharmonic and Tokyo Metropolitan Symphony orchestras. Josefowicz returns to the London Symphony Orchestra in December 2016, performing John Adams's *Scheherazade.2* in London, Paris, and Dijon. In North America Josefowicz appears with the San Francisco Symphony, and the Chicago Symphony and Minnesota orchestras.

Violin concertos have been written especially for Josefowicz by composers including John Adams, Esa-Pekka Salonen, Colin Matthews, and Steven Mackey. *Scheherazade.2 (Dramatic Symphony for Violin and Orchestra)* by Adams was given its world premiere by Josefowicz in 2015 with the New York Philharmonic. Luca Francesconi's concerto *Duende—The Dark Notes*, also written for Josefowicz, was given its world premiere by her in 2014 with Swedish Radio Symphony Orchestra and Susanna Mälkki before being performed by Josefowicz, Mälkki, and the BBC Symphony Orchestra at the BBC Proms in 2015. Josefowicz will premiere Sean Shepherd's Violin Concerto with the Netherlands Radio Philharmonic Orchestra and conductor James Gaffigan in spring 2017.

Leila Josefowicz has released several recordings, notably for Deutsche Grammophon, Philips/Universal, and Warner Classics and was featured on Touch Press' acclaimed iPad app, *The Orchestra*. Josefowicz's recording of Esa-Pekka Salonen's Violin Concerto with the Finnish Radio Symphony Orchestra conducted by the composer, was nominated for a Grammy Award in 2014.



Leila Josefowicz most recently performed and recorded John Adams's *Scheherazade.2* with David Robertson and the orchestra in February 2016.

IF YOU LIKED THIS...

If you love the music you hear in this concert, come back for one later in the season.

BEETHOVEN 7: Fri, Jan 27, 8:00pm
Sat, Jan 28, 8:00pm | Sun, Jan 29, 3:00pm
David Robertson, conductor;
Håkan Hardenberger, trumpet

COPLAND *Appalachian Spring* Suite
WALLIN *Fisher King* (Trumpet Concerto)
BEETHOVEN *Symphony No. 7*

Presented by Thompsom Coburn LLP

A rambunctious Beethoven symphony combined with a 21st-century solo concerto, plus one of the most beloved themes in American music.



Håkan Hardenberger

PLAYING BEETHOVEN: SHANNON WOOD, PRINCIPAL TIMPANI

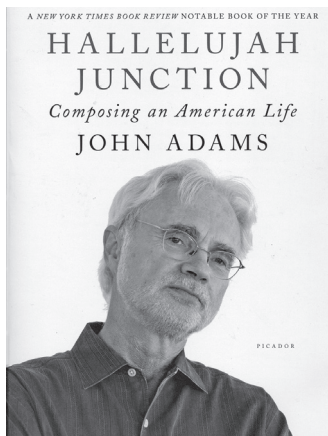
“The Third Symphony can sound so stately at times, but it is always lyrical and always musical. I thank Beethoven for paving a new pathway for my instrument, which was taken up by composers who came after, all the way up to the present day with William Kraft, and his *Timpani Concerto No. 2*, which I played last season.”



Shannon Wood

YOU TAKE IT FROM HERE

If these concerts have inspired you to learn more, here are suggested source materials with which to continue your explorations.



earbox.com

John Adams's website provides a wealth of information, much of it in his own words.

John Adams, *Hallelujah Junction: Composing an American Life*

Picador

The composer's chronicle of his life and work.

beethovenseroica.com

Not every symphony has its own website.

Elliot Forbes, editor, *Thayer's Life of Beethoven* Princeton University Press

Still the essential Beethoven biography.

Read the program notes online, listen to podcasts, and watch the St. Louis Symphony musicians talk about the music. Go to stlsymphony.org. Click "Connect."

The St. Louis Symphony is on



SYMPHONYCARES AT NEW MT. SINAI



Silvian Iticovici performing a SymphonyCares concert at Saint Louis University Cancer Center's Blood & Marrow Outpatient Transplant facility.

Sun, Oct 9, 11:00am
New Mt. Sinai Cemetery
8430 Gravois Road

Violinist Silvian Iticovici and pianist Patti Wolf perform during the annual Memorial Service at New Mt. Sinai Cemetery.

The memorial service performance at New Mt. Sinai is presented by the Silk Foundation

CLASSICAL CONCERT: TCHAIKOVSKY 5

Shuhua Rock EM Classics



Han-Na Chang

Fri, Nov 4, 8:00pm | Sat, Nov 5, 8:00pm
Han-Na Chang, conductor; Jan Mráček, violin

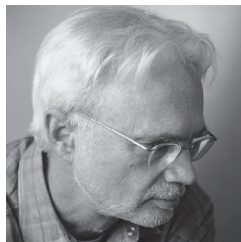
GLINKA *Ruslan and Lyudmila* Overture
PROKOFIEV Violin Concerto No. 1
TCHAIKOVSKY Symphony No. 5

DONOR SPOTLIGHT

NEW MUSIC USA

This weekend's performances of John Adams's Violin Concerto are being recorded for a new album; the project is supported in part by an award from New Music USA.

New Music USA advocates for new American music. Our advocacy comes in a number of different forms—from our grant-making programs, to our web-zine NewMusicBox, to our around-the-clock free online music streaming, Counterstream Radio. New Music USA was created in 2011, its legacy organizations were Meet the Composer and the American Music Center.



John Adams

What is the mission of New Music USA?

Our mission at New Music USA is to advocate for the creation, dissemination, and enjoyment of new American music both nationally and internationally, with specific emphasis placed on broadening the public community for the music and musicians whom we serve.

What are New Music USA's principal programs?

New Music USA's programs seek to support and connect all the members of our community. We provide over \$1 million each year in grants; we amplify the voices of the new music community through our online magazine NewMusicBox; we stream a wide-ranging catalog of new music on Counterstream Radio; bring artists, enthusiasts and supporters together through our national network New Music Connect; and engage in national and international activities to advocate for American composers and their music.

What do you look for when selecting organizations to support?

For project grants we have an open public request for proposals with a simple and straightforward online application process. Applications are reviewed in two stages by an outside panel of professional artists whose artistic expertise matches the medium and/or of the projects they are assigned. We use a new selection of 30 to 50 panelists from all over the U.S. for each round of awards. Awards are given within our financial capabilities to the projects with the highest composite panelists ranking based on our three main criteria: Artistry, Impact, and Capacity.

What attracted you to our recording project with John Adams?

This project was ranked by the outside panel as one of the top requests in its round. We are thrilled to be supporting a recording project of such high caliber.

For more information about New Music USA, please visit newmusicusa.org.